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Forest, Charles de la -Collection.

Catalogue of the paintings in the
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Leeds & Co., 25 April 1849, N.Y.

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CATALOGUE

APR 25 1847 OF THE YEAR

PAINTINGS,

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RAPHAEL.	SANZIO.	VERONESE.	VAN BUREN.	GIORGIO MONTE.
GUIDO RENI.	MICHAEL ANGELO.	VERONESE.	VERONESE.	VERONESE.
SALVATOR ROSA.	SPAGNOLATTA.	CARLO CIGNANI.	MURILLO.	VERONESE.
B. OMMESBACH.	VAN RUYSEN.	WATTEAU.	VERONESE.	VERONESE.
CUIP.	BREUGHEL.	VAN OSTADE.	VERONESE.	VERONESE.
BROWER.	VAN DER WOUDE.	VAN DER WOUDE.	VERONESE.	VERONESE.

Also, some valuable specimens of other schools, and many fine specimens of modern American Art, such as of
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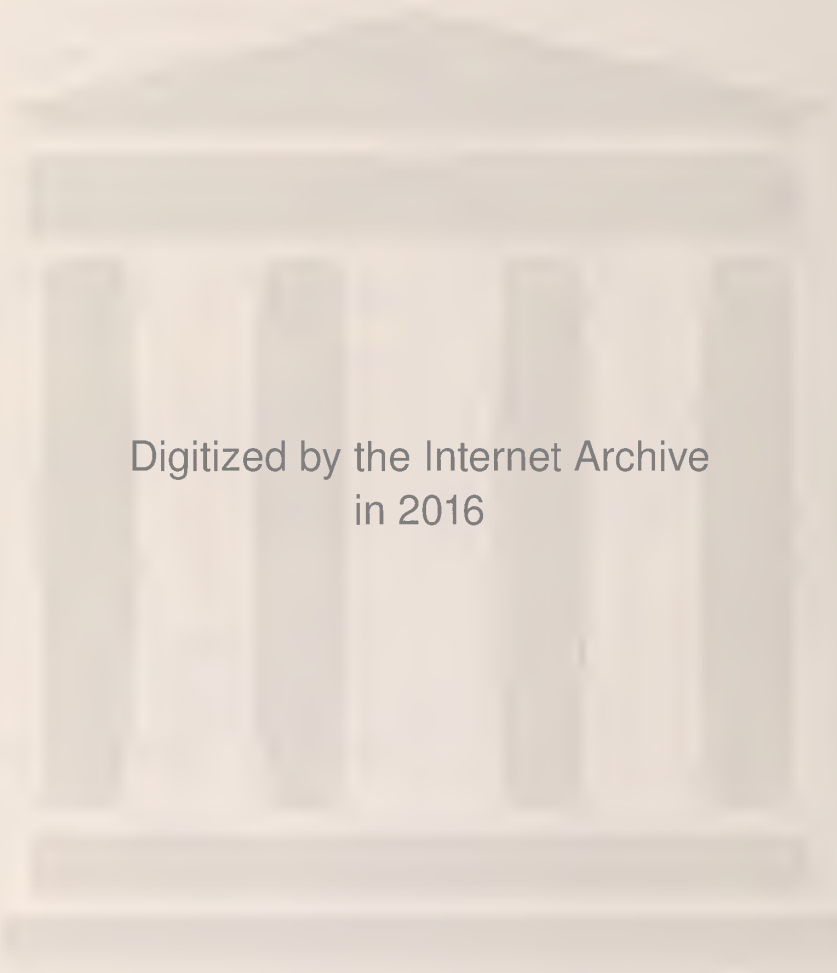
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CATALOGUE OF PAINTINGS.

 The Paintings contained in this valuable Collection, are known to be Originals as represented, except those which are not named.

The price for which these Paintings have been insured, will be mentioned by the Auctioneer at the time of the sale.

- 1—*P. P. Rubens' School.* Boys Playing. Plump, fleshy in form ; a good study of that school.
- 2—*Jean Steen.* The Tooth-Drawer.
- 3—*Snyder.* A Cat. Very true to Nature.
- 4—*Unknown.* A female Head.
- 5—*Barent Van Kalraat.* Boors Carousing. A well painted picture.
- 6—*F. Franck.* St. Jerome and Infant.
- 7—*Mieris' School.* A small Portrait. Highly finished.
- 8—*T. Wyck.* A Sea Port. With shipping, numerous figures, &c.
This picture skilfully cleaned would become very valuable.
- 9—*F. Franck.* Carrying the Cross.
- 10—*Tintoretto.* Crucifixion and the Maries.
- 11—*D. Van Heil.* A Land Storm. A rich toned picture.
- 12—*P. Ferg.* Landscape and Cottage, with Figures,
- 13—*J. B. Pater.* The Strolling Players. Scene from the comic novel of Scarron.
- 14—*Poelman, and Figures by Verbecoren.* Gothic Convent in Belgium. A carefully painted picture.
- 15—*Lorenzo Sabbatini.* Adoration of the Virgin by Saints.
- 16—*N. Berchem.* Rural Scene at Midsummer. A well finished sketch of this celebrated master.
- 17—*Don Diego Velasquez.* Partridges Fighting. A beautiful study ; in the first style of the master.
- 18—*Peter Peterz Brueghel, called Hellish Brueghel.* Storming a Dutch Town. Numerous military ; figures very curious.
- 19—*Albert Cuyp.* River View ; figures and cattle. A beautiful original sketch by this celebrated master.



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- 20—*F. Franck.* A small Adoration.
- 21—*Unknown.* The Philosopher.
- 22—*P. P. Rubens.* The Resurrection. A truly connoisseur picture.
- 23—*Abraham Hondius.* The Favorite Dog. A good and excellent representation of the animal.
- 24—*Colson.* Portrait of this French Artist in the style of Titian.
- 25—*John Hemmelinck.* Death of the Virgin.

This painting, highly finished and well authenticated, was painted in 1470, and has been transferred from panel to canvass, by Handley, in 1840. The works of this old master command, in Germany, the highest prices. The colour and expression of this specimen, are admirable.

- 26—*G. Lanfranco.* Groups of Cupids. A beautiful study.
- 27-28—*Julian Jacobz.* Fish Pieces. Admirably adapted to nature.
This painter was a disciple of F. Snyders ; died of the plague, in Amsterdam, in 1664.
- 29—*F. Boucher.* Sleeping Cupids.
- 30—*A. Carracci.* Figure looking down. A beautiful study of this great master.
- 31—*Jacque Callot.* Group of Figures Dancing.
- 32—*Bellanger.* The return of the Conscript.
- 33—*Calessi.* Beggar Boys. A fine drawing on vellum from Murillo.
- 34—*Francis Bout.* Peasants Travelling.

A fine specimen of this master, for figures. Very much like Tenier's.

- 35—*Van Zyl.* Judith holding the head of Holofernes.
- 36—*Same.* Jael killing Sisera with a Nail. From the Old Testament. Two well painted originals.
- 37—*Bartholomeo Schidone, (born in Modena in 1560 ; a pupil of Carracci, and best imitator of Correggio.)* Study of the Head of St. Roch.

The expression and vigour of this admirable head—the remarkable effect produced by the science with which the chairo-oscuro is observed, are the illustration of the qualities of this great master.

- 38—*C. Polemburg.* Andromeda Chained to the Rock,

Sees full of terror the approach of the monster. Perseus mounted on Pegasus is seen in the distance descending in the air to engage the combat. A well authenticated original of the master, and engraved.

39—*E. Isabey*. Fishermen pushing off their bark from the shore. An original picture.

40—*Miss Jane Carse*. December and May. An original of the English school.

41—*Dirk Vanden Bergen*. Landscape. Figures with cattle, with his favorite woman on the mule.

A warm morning sun, which illumines every object, completes the pleasing effect of a cheerful rural scene.

42—*Correggio*. Marriage of St. Catherine. A valuable gem—from Paff's collection.

43—*Michel Angelo Buonarroti*. Two Heads. Painted in fresco, and joined under crystal.

Artists, and proprietors of Galleries, and amateurs, are requested to examine with deserved attention, these wonderful specimens of the greatest master of all times—These pieces of Fresco have been detached from the walls of the Vatican, during the sack of Rome, at the French's first invasion. The best proof, however, of their authenticity, is the power developed by the great master, in drawing the modelling of these astonishing figures, which seem to be rather pieces of sculptures than paintings. As for the sentiment and force of St. Jerome, it is above all eulogy.

44—*P. P. Rubens*. The Golden Calf.

45—Do. The Brazen Serpent.

Two beautiful, spirited and finished sketches, made by the great artist, and engraved in Martin Luther's Bible, published at— in —, a set of which Bible is in the proprietor's Library.

46—*Guido Reni*. St. Jerome. A very precious little gem, and from the collection of the late Cardinal Fesch.

47—*D. Vinckerboon and J. Rothenhammer*. Landscape.—On copper, representing the Baptism of Christ, with attending angels.

The Landscape most exquisitely finished, as also, the figures painted as above.

48—Female Head. An original, by the talented artist, now in New-York—Annelli.

49—*J. Velasquez*. A Spanish Peasant Boy extracting a thorn from his foot.

This fine work has been the admiration of all connoisseurs, and often attempted to be purchased.

50—*Adam Elsheimer*. Flight into Egypt. A masterly picture; the authenticity of which cannot be doubted.

51—*N. Berchem*. Landscape; with cattle and figures. A fine sketch by this celebrated artist.

52—*Stewart Watson*. The favorite Horse of Lord D'Orsey.

To state that this picture is an original by this great, yet living artist, is sufficient praise; and in this gem he shows himself the worthy rival of Carl Veruet.

- 53—*Il Borgognone*. Fine Battle-piece. Full of force, and admirable for the clearness of the coloring.
- 54—*Staveart, called Palamedes*. Interior of a Saloon. Gentlemen and ladies in the costume of that period; a very pleasing picture.
- 55[?]—*J. F. Birch*. A grand Landscape; with figures.
The pleasing effect of this picture, is such, as not to require the eyes of a connoisseurs to appreciate its merit.
- 56—*Calessi*. Magdalen washing the feet of the Saviour. A rich drawing on vellum, after Rubens.
- 57—*Sr. Peter Lely*. Portrait of the Countess of Carnavon.
- 58—*B. Luini, pupil of L. Da Vinci*. Apotheosis of the Virgin. A fine composition—rich in color and pleasing in aspect.
- 59—*Duni*. Masquerade. Carnival scene, full of drollery.
- 60—*B. Luti*. Martyrdom of St. Sebastien.
- 61—*G. P. Verbruggen*. A Fruit-piece. A warm picture, and very rich in coloring.
- 62—*Spanish school*. Landscape; with figures.
- 63—*Francis Snyders*. Deer Heads. Most spiritedly painted from nature upon pasteboard; originally from Paff's collection. Very valuable picture.
- 64 } —*J. B. Pater*. The Mountebank and Garden Scene. Two
65 } very pretty cabinet Gems.
- 66 } —*Andrea Monticelli*. Italian Landscape; with architecture
67 } and figures.
These two pictures are admirably finished, and it is difficult to decide which is the most perfect, the Landscape, the Architecture, or the Figures. They came from the celebrated Chevalier Erard's collection.
- 68—*Francesco Mola*. St. Magdalen repenting in the Desert.
Is poetical in the composition, and combines great force, with clearness of colour, not usual with this artist. On looking at this fine picture, we are more apt to think of the world than of repentance.
- 69—*F. G. Bibiena*. View of an Italian Town; with vestiges of magnificent buildings, and numerous figures.
The perspective has an astonishing effect, by the judicious masses of light and shadows, the result of a thorough knowledge of the chiaro-oscuro.
- 70—*Francesco Mazzuoli, called Parmegiano*. Holy Family.—A most beautiful cabinet gem, for which the proprietor refused \$200.

71—*Cardi da Cigoli. Ecce Homo.* Highly characteristic of the more elevated feeling of this master ; painted in a glowing force approaching to Titian.

72—*P. P. Rubens. The Wise Men's Offering, or Adoration of the Magi.* From the Bouterlin Collection.

Originality is claimed for this magnificent specimen of a master, one of the immortal triumvirate in the empire of art. The names of Michael Angelo, Raphael, and Rubens, are associated together in a halo of glory. This painting is rich in colour and in the most felicitous style of art. It is one of the numerous repetition of the best pictures of this master.

73—*N. Berchem. Landscape ; with cattle and figures.*

The originality of this finished sketch, has always been confirmed by Europeans who have visited this Gallery.

74—*Ferdinand Perrot, born in Paris. View of the Island of Capree at the entrance of the Bay of Naples, taken at sun-set.*

75—*The Same. View of the Light House of Gatteville, near Cherbourg, with cloudy weather after a gale.*

These two magnificent Marines are equal to any productions of the celebrated Gudin, the successful rival of Perrot. These pictures were painted at the earnest solicitations of the present proprietor, for the sum of 2000*frs.* each, about \$800 the two.— And a very short time before his departure for Russia, where he was called by the Emperor Nicolas, to adorn the grand Summer Palace at St Petersburg. This work accomplished, with infinite labor and credit to the artist. The fatigue of this task was so trying for his feeble constitution, that as soon as terminated, Perrot, yet young and full of promise, succumbed at the moment when fame and fortune was about to reward his success.

His premature death has given the greatest value to his works. The Russians, particularly, are endeavoring to obtain specimens of the favorite painter of their Emperor. In consequence of which his pictures are maintained at exorbitant rates in Paris. The present productions, previous to their being sent to the United States, were exhibited at the Louvre in 1838, and were proclaimed real *Chef-d'œuvres* of the master. And really, for effect, truth, and transparency of the water and air, so respectively different in the two views, one cannot desire any thing more perfect. You actually feel the force of the wind which swells the sails of the schooner, and she appears to move and give way to the breeze that pushes her through the misty atmosphere.

These are the only two pictures of this master in America, and it is hoped they will remain here.

76—*Rembrandt Van Ryn. Portrait of his Father*

Such he has represented the Old Man in a great number of his Paintings, particularly in the Chemist.

This admirable Portrait was one of the principal ones in the late Mr. Paff's Collection ; but wrongfully designed it as "Portrait of Old Parr," who died at the advanced age of 152 years, and attributed to B. Cuyp. All the connoisseurs of Europe who are acquainted with the style and manner of Rembrandt, and have seen this picture, have pronounced it an original and highly finished sketch of the great master ; the color and natural expression belongs to him, and the perfect preservation places it also amongst the jewels of art to be preserved carefully.

77—*Bruandet, Figures by Smeebak. Landscape with figures, representing an attack of Robbers on the high road in the Forest of Bondy, near Paris.*

A really fine cabinet picture, and shows that this artist, well deserves the name of the Ruysdael of the French School.

78—*Il Spagnoletto called Ribera.* The Nativity or adoration of the Shepherds.

A perfect gem by this celebrated Master of the Neapolitan School, in delicacy of feeling and execution, superior to many much prized works of Ribera.

79—*Pictorfz Van Zil; signed.* Interior of a German Gaming House.

A fine and richly coloured original, in the style of Rembrandt.

80—*Vanderneer.* Landscape; moonlight.

First manner of this celebrated artist. Very imposing scene—night.

81—*Moucheron.* Landscape and figures, with ruins.

82— Da do do do companion.

These two specimens are in perfect state of preservation, and would grace any collection.

83—*Salvator Rosa.* Classical Landscape and figures.

This picture skilfully cleaned, would be most highly valued.

84—*L. Matout; French school.* View of a street in Rouen.—
A perfect gem, and true representation. Signed.

85—*Wm. Van Bemel.* Fine Landscape; with figures.

The appearance of a conflagration in the distance, gives it an air of grandeur and excites the interest of the beholder.

86—*Isaac Moucheron.* A superb Landscape; with highly wrought figures.

A woody scene of a beautiful and transparent colouring; bold and free pencilling. The chiaro-oscuro well managed, proclaiming it to be by the master-hand of the master named.

87—*Jan Miel.* The Five Senses; represented by figures appropriately occupied in a Roman Ruin—the coloring warm & rich.

88—*Jacques Callot.* The Six Beggars.

Specimens of this master are always scarce, and much sought after. They were engraved by himself. The six others are at the Louvre.

89—*Albert Cuyp.* Two Cavaliers riding out.

This is an undoubted original by this master. The companion is now in the Louvre.

90—*French school.* Representation of the Fireworks exhibited in Paris by order of the Government in commemoration of the victory of Marengo. This has been engraved. (Signed.)

91—*J. Fyt.* Rabbits. Well painted, and true to nature.

92—*A. Correggio.* The Awakening of Venus and Departure of Aurora to open the gates of the East.

A refined, classical allegory, worthy of the pencil of the master to whom it has always been attributed, by competent judges.

93—*Master unknown.* Virgin and Child.

This is a gem of the greatest beauty, great truth, warm colouring, and careful execution. Held at a very high price, by the late owner, M. Paff.

94—*N. Poussin.* The Garden of Armida.

This fine picture came out of the Bæuterlin collection in Florence, and connoisseurs agree in giving it to the above master.

95—*Charles Le Brun, one of the chief of the French school.*—Battle of Gibeon.

Joshua ordering the sun and moon to stand still at the camp of Gilgal. "And the sun stood still, and the moon stayed, until the people had avenged themselves upon their enemies." A picture of high order.

96—*Unknown.* Architectural view.

97—*Titian.* Solomon with his Concubines adoring the Idols.

A picture of most glowing colours, and in the most filicitious style of art.

98—*P. F. Ferg.* A small Landscape. Highly finished.

99—*Nicolas Lancret.* Rural Amusements.

Under the tuition of Watteau, this skillful artist made extraordinary progress, and so well imitated the style and manner of his master, that some of his works are frequently taken for the genuine paintings of Watteau.

100—*Adrian Brouwer.* An Interior ; with figures.

Subject too evident to be described. This artist, who is so admirable for the harmony of his warm and transparent tones and delicacy of touch, had adopted subjects of the most licentious character, and of all the painters of the Netherlands, is almost too vulgarly true.

101—*P. P. Rubens.* The Assumption of the Virgin.

A masterly sketch, always attributed to this master.

102—*Il Spagnoletto, called Ribera.* St. Peter.

A picture executed with peculiar severity and care, in clear warm tones. This fine work is very characteristic of the manner of this school, which contented itself with true and masterly imitations of nature, as it happened to present itself, without the slightest regard to intellectual beauty.

103—*Anthony Watteau.* A Masquerade Scene.

This beautiful cabinet specimen may be regarded as a true production of this charming colourist and one such as Lord Orford so admirably describes. The figures are designed with *finesse*, and have the suppleness of nature. The colouring is fresh and splendid.

104—*Thomas Wycke, called the Old.* A Sea-Port in the Levant.

On the quay, which forms the foreground, are numerous figures in the various costumes. Amongst the groups are turkish merchants, bartering and superintending ; labourers loading vessels. This is a most highly finished picture. The sky and distance are treated with a strict attention to nature. The colouring is clear, and harmonious, and may be considered a perfect specimen of this much esteemed master.

105—*Francesco Zuccarelli.* Rich Landscape ; with figures.

A clear and brilliant picture, with a fine classical gusto ; the trees and foliage against the sky. Uncommonly well managed, equal, and much in style of the Salvator Rosa, latter name has frequently been given to it.



Tranquillo del

Profari

106-107—Three mounted Cavaliers.

108—*Josse Van Craesbeck, the Baker of Antwerp.* Interior. Boors carousing in a common Ale-House.

This painting, in the best time of the artist, entirely in the manner of his prototype, Brouwer; but far superior in this specimen, which is full of life, mellowness of touch, and transparent golden tone. Nothing can exceed the comic expression of the old woman and boors, laughing at the man playing the violin on a gridiron.

109—*John Van Goyen.* Remarkable effect of perspective of an Old Castle in ruin in the middle of a Lake. One of the early productions of this master.

110—*John Van Eyck.* The Black Plague at Nurenburch in 1420. A rare and valuable specimen of the master.

111—*Michael Mirevelt.* Portrait of the Prince Maurice of Nassau.

A beautiful specimen of this celebrated painter of Portraits. The true and simple conception of this work, the modelling of the features, and the admirable expression of character, is worthy of imitation.

112—*Peter Van Zyl.* Christ about to be Crucified.

This celebrated artist learned his art in his own country, after which he came to England, where he met Vandyke, and cultivated his friendship. Having this opportunity of observing the manner, and penciling of that great master, he studiously imitated him in his colouring, and proved so successful in his attempt, that on his return to Amsterdam, he was distinguished by the appellation of the "second Vandyke." It was also, during his sojourn in London, that the admirable picture, the subject of our contemplation, was commenced and finished, and under the immediate guidance of This noble friend. The figure of the Virgin is attributed to Vandyke himself.

113—*Sir Anthony Van Dyke.* A Crucifixion. A repetition by the master—from the collection of M. Paff.

114—*A. Vaccaro.* Moses explaining the Tables.

This fine picture combines careful brush, with breadth of execution, and brilliancy of colour, and altogether a most desirable picture.

115—*Velasquez Don Diego de Sylva.* Dolce Far Niente, or rural enjoyments. From the collection of Count De Survillier.

The genius of Velasquez, one of the most talented painters of the Spanish school, began to display itself in several sketches, from nature, of Peasants, and ordinary people, in peculiar habits and occupations. These sallies of his youthful imagination, gave a striking proof of his precautions genius.

In after years a strong friendship took place between him and Rubens. At the time of the latter's residence, as ambassador at Madrid, in 1627, the good lessons that he received from the great artist, made him change his first manner, and adopted a style which produced the present picture, which was painted under the eyes of Rubens, and reproduce in part the qualities of this admirable colorist. The figure of the Bezgar, we are assured is by the hands of Rubens himself.

If the fastidious amateur has not yet fixed his mind on a picture, this one cannot fail of exciting his interest or pass unnoticed. The subject—the harmony of the whole group—is powerfully pleasing, and the composition is enchanting.



Fernand Léu

Paul Cézanne

116—*Casati*. View of a Sea-Shore, with sunrise. A picture of good effect.

117—*Tiarini*. Four Drawings on vellum, representing the Four Seasons. After Bassan.

118—*E. Murillo*. Mystic Marriage of St. Catherine.

A specimen of the brilliant coloring of this master. St. Catherine, with great simplicity of expression, holds her finger to the Infant Saviour to receive the mystic ring. The head is rather one of natural than noble conception of the master; but the forms are unusually decided: the execution in clear bright tone—the whole treatment of the subject proves how equal he was to such religious subjects from the legends of the monkish saints. The holy Infant is of the greatest beauty.

119—*Louis Boullongne*. Portrait of Mad'lle Dela Vergne.

(Comtesse de Lafayette)—celebrated for her literary acquirements. Born 1632, died 1693. The details of this fine portrait are remarkably well executed.

120—*F. Boucher*, Bacchante. 121—*Gio Agostino Rutti of Savoni*.

A fine Interior, figures carousing. Subjects of humor were his forte, in these he had an exhaustless fancy, fertile and even creative. It is said by Lanzi that nothing can be more amusing than his Scenes of Low Life.

122—Companion to the preceding by the same.

123—*Nicolas Mignard*. Portrait of Madame de Maintenon, with that of the Duc de Maine in his youth.

The friends of art will undoubtedly greatly admire this fine historical portrait—it has the purest expression, and the modeling of the hands fully realize what has been said of their delicacy and beauty.

124—*F. Calvert* (English School). Fine Seaport, bright and glittering in effect.

Calvert died lately, and his pictures command great prices in London:

125—*Jacques D'Artois*. Rich Landscape, Sunset—Figures in the foreground by Bout.

A high bank with luxurious vegetation, cross-road and stream in the distance charming sky—a picture which may be esteemed one of D'Artois's fine specimens.

126—*Cavalier Carlo Cignani*, (born in Bologna, 1628). Cleopatra killing herself by the bite of the Asp, after Bathing.

Same as Guido, he was the pupil of Albano. This celebrated master of the Bolognese School, to improve himself in correctness of design and the force and relief of his figures, left the school of Albano to study Raphael, Annibal Carracci, and Correggio, and to assume a manner of his own, in which were combined the different excellencies of those incomparable masters. He was accounted happy in his taste in composition, and perfect in the disposition of his figures; his ideas were beautiful, his imagination fine, and his invention fertile; he was then deservedly admired for the force and delicacy of his pencil, for the correctness of his design, and also for the mellowness of his colors; the only censure against him, was bestowing too much labor in the finishing, as diminishing their spirit, and also for affecting too great a strength of coloring, whereby he gave his figures too bold a relief, and made them appear as if they were larger than they really were. The perfections and faults of this great painter were perceptible in his Cleopatra, painted in opposition with Guido, in which he obtained a complete triumph, but not confirmed by posterity; though the result was at the time, to have him appointed Director of the Clementine Academy of Bologna, for many years considered the first in Italy. The present magnificent painting, the coloring of which is as clear and animated as the one by Correggio, and to which the artist fortunately has added the purity and softness of Guido,

was one of the military spoils taken at Bologne at the time of the first invasion of the French in Italy at the commencement of the Empire; the present proprietor refused the offer of \$1800 for it in 1843. The picture is the one painted in opposition to Guido in 1665; Carlo Cignani was then 37 years of age, and therefore in the strength, of his talent.

127—Sir Anthony Van Dyke. St. Cecilia preluding for one of her Divine Concerts. An angel is near her listening in extacy.

This delicious composition is in the first manner of Van Dyke, and it is not one of his least glorious conceptions. He had not yet left Flanders, Rubens his master and friend. It was at that period that he was employed, as well as his fellow student and competitor Vander Eeckhout, by De Witt, the great pensioner of Holland, to paint all the members of his family, either separate or together, as they were represented in the large picture exhibited at the old American Academy of this city, in 1835, which picture was universally admired as a chef-d'œuvre, which reproduced in the most striking manner, the two figures in the one before us. By this last allegory, the great artist has depicted in the St. Cecilia, the likeness of De Witt's oldest daughter, and her young brother in the angel. The expression of these two figures is perfectly celestial. Her features are resplendent of the fire of musical genius received by divinely inspired strains. The youth is a model of most perfect attention and admiration. All the great qualities of Van Dyke are found in this beautiful performance, composition, drawing, coloring, magnificence in the draperies and accessories, depth and genius in the chiaro-oscuro; and above all, the adorable suavity of expression, and of the wonderful manner with which the swimming moisture of the eyes is given. The present proprietor of this precious jewel was obliged to travel twice to Canada to purchase it at a great cost, being in the possession of a family, descendants of the De Witt's.

128—Carlo Maratti. The Repose in Egypt, or the Virgin a La Cerise.

This painting was formerly one of the principal ornament, composing the collection of the Gallery Gustiniani, at Rome. It was brought to this City by Sanguinetti, in 1838. The composition is sublime, particularly in the vision of the Infant Jesus, struck at the sight of the Cherubins, and falling back on the knees of his mother, instead of accepting the cherries which she hands him. The movement of the child is of the most perfect exactness. All the figures are models of correctness and design. There are, perhaps, some defects in it, as generally, the touch wants vigour; but the elegance, the harmony of the draperies, and the landscape, the clear and chaste colouring, make of this picture, a veritable chef-d'œuvre.

129—Claude Gillot. A Masquerade Scene, represented by the three principal characters of Arlequin, Columbine and Pierrot.

The works of this artist are remarkable for the truth and humour of his grotesque pieces. He is esteemed by some connoisseurs as highly as Watteau.

130—David Teniers and G. Terburgh. Interior of a Corps-de-Garde.

This picture, from the choice collection of the late Chanoine Morien, at Maestricht, Holland, is in light, clearness, and force of the chiaro-oscuro, superior to any specimen of these celebrated artists, to be seen in this country. The Flag is a master piece of painting.

131—Francis Franck. St John Preaching to the Multitude.

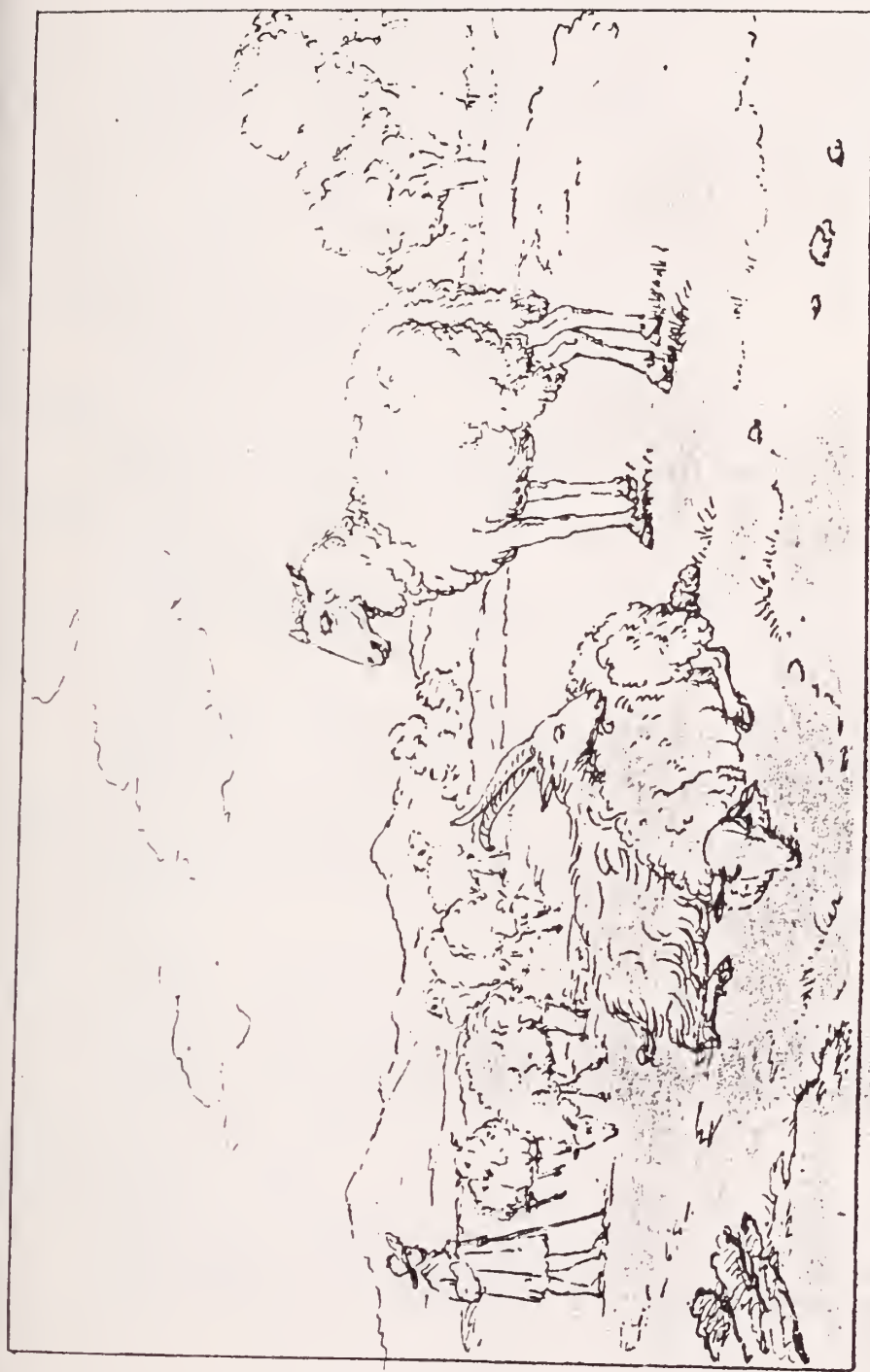
The painter of this, one of the eminent Flemish artists, showed in this a careful execution. It will at once draw the attention of the connoisseur, both by the brilliant colouring, and variety of costume, and diversity of expression of the figures. The fortunate purchaser of this gem will ever prize its possession. Its companion is yet in the Louvre, but not so well executed.

132.—R. Gignoux. Snow Scene. The well known excellence of this living painter precludes any other remarks.



Tranquinet del.

Vandyck



Panqueval del

Chigach

133—*B. Ommeganck.* Landscape—with sheep, goats, &c.

This picture is among the most valuable in this collection, and originally came out of Chev. Erards' cabinet, who purchased it of the artist himself in 1802, a period at which he had attained his greatest force of talent, and named *Racine des Moutons*, and acquired thereby an imperishable name. It was purchased by an amateur at Erard's Sale in 1832, for the sum of 5,500 francs; at the death of this person, it was obtained from his family in negotiation, for 3000 francs. It is presumed that this is the only real original of the Master in the United States, many copies are met with, the inferiority of which can be tested, by a comparison with this beautiful original, as it shows all the qualities of the master, in atmosphere, transparency of objects, equal to the works of Claude Lorrain, the perfection and finish of the details and the remarkable impasto. This gem calls for the attention and admiration of all true-connoisseurs.

134—*A. Cuyp.* A Winter Scene.

A painting of so clever a master, ought to be remarked by all amateurs for the correct execution of the numerous figures, and by the great truth and fine effect of the aerial perspective.

135—*Nicolas de Largilliere.* Portrait of Vatel the celebrated Maitre D'Hotel of the Duke of Conde.

History says that he killed himself, considering his honor implicated on account of some mismanagement at a Fete, given by the Duke to the King of France.

136—*Jan Van Os the Elder.* A Flower Piece of great excellence in which he has successfully aimed at the brightness, clearness, and suavity of Van Huysum. signed

137—*John Van Goyen.* A Canal Scene in Holland, with figures boats, &c.

A very pleasing, original and true representation of nature in that country; the perspective is most perfect, and the transparency of the water cannot be surpassed.

138—*Ufford Vallambrosano.* The Bath of Venus, painted on real marble.

This fine work was obtained of the Medicis family, and is not only remarkable as a specimen of the painter's magic art, but for the curious effects they exhibit in consequence of the skill with which the painter has taken advantage of the veins of the marble to represent sky, water clouds, &c. the illusion being perfect.

139 140—*Francis Badens.* Two Interiors with domestic subjects

This painter was the first—who after a stay of several years in Italy—introduced a good taste among his countrymen; besides, history, and portraits he painted, conversations in good style, the present specimen show that he fully deserved his high reputation.

141—*Isabey.* A Marine View.

This charming little gem in the artist's first manner, (which he never ought to have abandoned,) came from the collection of W. Bryan, of this city who died some years since; he had purchased it at Paris for the sum of 2000 francs—the effect of the sun through the dense atmosphere is very remarkable—this is really a gem worthy the acquisition of the consummate amateur.

142—*D. Teniers.* Interior, Peasants playing Cards, a small gem very original

143—*Giacomo Tintoretto.* Portrait of Pope Alexander VIII. Peter Ottoboni, elected 6th October, 1689.

The able Master of the Venitian School, manifested here, as he always does in his portraits, the noblest and purest conception of individual character. Engraved and given with the picture.

144—*A. Durer. Portrait of Erasmus on panel & good preservation*

145—*Salvator Rosa. An undoubted original of this great master*

Although he has not treated this subject in his usual bold, (and I may say terrible style,) his favorite manner; in this present landscape he has indulged himself in, imitating the style of Claude Lorrain, by the clearness and purity of his distances and perspective. At the foot of high and abrupt rocks, on which is built a Roman aqueduct, reposes soldiers admirably executed in his accustomed manner; he has modelled them with his usual force and vigor and by them affixed his immortal signature for the authenticity of the work. Two other groups of figures at a distance, determining the perspective, are directing their movements towards the sea shore, which is admirably lighted up. The careful and rare execution of this beautiful composition, merits the greatest attention for this master so rare in productions like this, of a quiescent nature proves on this occasion, that he could unite suavity to force and establishes the variety of his talent.

146—*W. S. Mount. Social Enjoyments after dinner.*

The serenity and harmony of this gem commands universal admiration and is amongst the best productions of this charming American artist. A group of three gentlemen, one of which—the portrait of the artist—is playing on the violin, whilst the others are in a listening attitude.

147 148—*Jean Louis Demarne. Interiors with figures variously occupied.*

This Artist is more generally known in this country as a painter of Landscapes and figures, but his works of higher class are so much prized, that they are seldom to be met with at sales, as most of his pictures have been bought for Russia; this and the following companions, are considered by judges as perfect gems and would command very high prices in Europe.

149—*John Van Huysum. Still Life, representing Flowers, Insects, &c. on copper.*

A rich bouquet of roses and other flowers in a vase, standing on a marble slab, on which there is also a bird's nest with eggs; as usual, executed with inconceivable minuteness and composed with more taste than ordinary, and with that sunny brightness and freshness for which the artist is so justly admired and highly prized.

150—*John Van Huysum. Flowers and Cherries, companion to the above, also on copper:*

As delicate in the execution and as captivating in the coloring.

151—*Hans Holbein, born 1498, died 1554. The Entombment of Christ, painted on a golden ground in the year 1531.*

Very noble in the composition and characters; the Holy Women are full of woe and the feeling of lamentation, is as true as it is touching; the execution is admirable and faultless; the preservation, after 300 years, is truly wonderful, the coloring as fresh as if laid on by a living artist.

152—*Rembrandt's Family. by Himself. Masterly sketches of characteristic heads.*

153—*Bracassar. Bulls Fighting. One of the earlier and more spirited works of the French Paul Potter.*

154—*R. M. Weir. St. Peter and St. Paul healing the lame man at the beautiful gates of the Temple.*

155—*St. Paul Preaching at Athens.*

The above two beautiful finished sketches were painted by this distinguished artist during his residence at Rome, and prove his great ability at composition. They have been since executed by himself on a large scale, for an amateur of this city.

156—Jean Brueghel. Beautiful Landscape,

With numerous figures most highly finished, and very choice specimen of this master, deserving the most serious attention of the connoisseur. Carol Livingston, Esq., possesses in his collection, the companion of this gem.

157—Gillis Van Tilburgh. Interior. Dutch enjoyments.

This picture came out of the great collection of Cher. Erard, of Paris, and amateurs considered it one of the most precious chef-d'œuvre of the master. It is, if not surpasses, equal in regard to colours and transparency, to what D. Teniers has produced most perfect. Tilburgh in this work has shown himself the worthy rival of this celebrated master

158—Anthony Watteau. Rural Courtship; called the Bird in the Cage.

Very original and fine production of this favorite French painter. This beautiful specimen of the precious talents of Watteau, presents all the qualities of the master—composition, agreeable perfection of colour, and transparency of tone. The groups of ladies under the foliage, who are observing the progress of the courtship, is rendered with the habitual finesse of the painter.

159—Philip Woovermans. The Abandoned Horse.

The story tells itself so admirably, that further comments are scarcely necessary. It is an affecting poem, in which all the habitual perfection of the master are produced with his ordinary success; but perhaps the only one of his works where the sentiment of the composition equal the talent of the execution.

160—J. E. Chapman.

This pretty picture of a Freshet, is a fine specimen of the talent of the artist. It has been engraved by Henschelwood in 1837.

161—Luis Morales, called Divino Morales. (Born, 1509, at Badajos, in Spain.)

The beauty and perfection of the works of this Spanish master, have caused him to be called the Divine Morales. All his paintings, more precious and more rare than those of Murillo, are of religious subjects; and the two principal ones, are those still in the possession of the Queen of Spain—to wit the head of the Virgin in Sorrow, (Mater Dolorosa,) and the Head of our Saviour wearing the Crown of Thorns, (Ecce Homo.) In many respects his pictures resemble those of Leonardo Da Vinci, from the peculiar softness, and the elaborate finish with which they are executed. Neither is the expression, however, or the force, in any way lessened, being terminated with the utmost spirit.

Such are the qualities remarkable in the Saint Francis in Extacy. This picture must be placed amongst the finest productions of this very rare master, for the purity of design; grandeur, beauty, sweetness of expression, depth of tone, and transparency of the chiaro-oscuro.

The present owner refused *ten thousand dollars* offered on the part of the late King of France.

It is supposed Morales scarcely ever designed whole length figures. This beautiful painting of St. Francis in Extacy, displays the acme of suffering endured with more than mortal resignation.

162—W. S. Mount. Boy resting on a Fence, with his hat in his right hand, looking somewhat sad. In the distance a storm rising.

Commendation on this picture of our American Teniers becomes needless.

163—R. W. Weir. An original finished sketch of one of the figures of his large picture of the Landing of the Pilgrims.

Finely modelled, and the color an excellent specimen of this accomplished American Artist.

164—Jean Louis De Marne, French Artist, Born in Paris in the year 1776. Interior, Military Frolic—an original picture in the style of Terburgh.

165—*R. Gignoux*. View of Pine Brook, New Jersey—a perfect landscape from nature.

166—*R. Gignoux*. View taken near Lynchburg in Virginia.

167—*Arnold Van Maas*, (pupil of Teniers) Interior—Peasants regaling—a fine transparent Dutch scene. signed

168—*De Troy*. A scene from the life of King Massinissa.

169—*Bertin*. A beautiful Landscape with Figures, on panel by this celebrated classical French Artist, living at the time of Vernet.

The excellencies of this picture, as composition, color and transparency, will unquestionably please every beholder and lover of nature.

170—*Jacob Ruysdael*. One of the Gems of this Collection.

Those acquainted with the manner of this much prized master, will value this specimen accordingly.

171—*Gaspar Netcher*. Portrait of the celebrated Nell Gwynne mistress of Charles the Second. ordered by herself of the artist, and representing her selling fruits and flowers, her first trade.

This brilliant picture is of a beautiful colour and remarkable empasto, may be prized amongst the gems of the collection.

172—*A. Vanderwerf, from Mieris*. The Water Doctor.

This is a copy, but by such a master, it is at least equal to an original. Many artists before they became known for their own compositions, were often obliged to copy the works of celebrated contemporaries, and those copies always bear high prices.

173—*P. P. Rubens*. The Furies—from the late M. Paff's collection, a well finished original sketch.

174—*F. Maus*. A Winter Scene, with numerous figures—a most truthful picture.

175—*Francesco Zurbaran*, (Spanish School) on copper—A magnificent Landscape with Monk and St. Francis in extacy before a manifestation of our Saviour. This picture is of the very first order.

175½—*R. Savary*. Landscape and Huntsman, a clever specimen of the master.

176—*Jean Breughel*. The Shipwreck of St. Paul, a genuine picture on copper, most neatly touched by this esteemed master

177—*Unknown*. Trial of Strength, original.

178—*Jean Breughel*. A most curious small Battle Piece.

The expression of these small figures are wonderful in effect.

179—*Sebastien Bourdon*. Beggars at the entrance of the Catacombs at Rome—a most admirable painting by its truth and coloring.

180 180½—*Bourgignone*. Two Battle Pieces well terminated sketches

181—*Gaspar Poussin*. Beautiful Landscape and Figures

A fine specimen of the skill of this master. This choice picture so well preserved, came out of the collection of Chevalier Erard. It is certainly one of the best pieces in the collection.

182—*D. Teniers*. River View with figures, boats, &c. considered by the above artist.

- 183—*Redo*, (Venetian School,) Flight into Egypt, this beautiful finished sketch is particularly pleasing.
- 184—*A. Durer*. The Marriage of St. Catherine, a perfect antique gem from the collection of M. Paff.
- 185—*Guercino*. A Repose, a spirited sketch.
- 186—*A. Van Ostade*. Interior, Boor's carousing.
- 187—*G. Netcher*. Female & Cupid, from Paff's collection.
- 188—*Lantara*. A Landscape
- 189—*From F. Boucher*. Group of Boys.
- 190—*F. Boucher*. Boy gathering flowers near a rivulet.
Fine and prized original of the master.
- 191—*B. Cuyp*. Military Scene on panel.
- 192—*Valencienne of the French School*. A remarkable fine Landscape.
A valuable specimen of the talent and manner of this much admired artist.
- 193—*Francesco Zuccarelli*. Storm in the Sierra, wild Landscape.
Very spirited and valuable for the exactness of the coloring and effect.
- 194—*Guercino*. Christ bearing his Cross.
magnificent and well finished sketch, undoubtedly an original of this master. This picture was always considered of high value while in the collection of the late Mr. Paff of this city.
- 195—*Rosa da Tivoli*. A Goat well painted from nature.
- 196—*Jan Steen*. Figure of a Man.
- 197—*A. Durer*. Birth of Christ.
Very valuable and spirited sketch, and etched by himself in 1515.
- 198—*Unknown*. Adoration.
- 199—*Paul Bril*. Christ and Disciples at Emmaus.
A charming cabinet picture, well finished Landscape on copper.
- 200—*Van Kamps*. Winter Landscape.
Very effective by the natural and transparency of the colors; the figures are like Teniers; the paintings of this master are very scarce and valuable.
- 201—*Brash*. Killing the Boar.
Hid by the foliage, a sportsman is watching with his dog, fastened near him.
- 202—*N. Berchem*. Milking the Cow.
Magnificent sketch of this admirable master.
- 203—*P. Da Cartona*. Adoration of the Shepherds.
On copper an original.
- 204—*Sebastien Bourdon*. School of the Paters Ignorantins.
- 205—Chain of Prisoners condemned to the Gallies on their march to Brest.
These two paintings are very great curiosities, and remarkable for a real amateur.
- 206—*David Teniers the young*. A Repose.
A precious original from the collection of Lucien Bonaparte.
- 207—*Van Steen*. Female Figure
- 208—*J. Ruysdael, first manner*. Landscape with Waterfall, full of effect.

209—*P. P. Rubens. Adoration of the Magi.*

This is a precious original sketch, and first inspiration of one of the most important che d'œuvres of Rubens, and of which so many repetitions have been made, either by himself or his pupils. The truth of this affirmation (positive) will be demonstrated to the attentive observer not only by the broad manner in which it is brushed on the panel, but by the evident quickness with which the pencil was handled, and the color, as it were, thrown on the panel—you see you feel, that it was composed at a moment of sudden inspiration—it is not so that copies are produced—even the repetition of a master's own picture is not as free nor so decided in the execution.

Another proof of the originality of the present sketch, results victoriously, from the addition of the two extreme pieces of the panel, they having evidently been added afterwards, so that the artist could give a greater development to his original conception of the subject.

M. Passi, the original possessor of this valuable sketch, purchased by him in Antwerp, always considered it one of the most rare pages of his collection, and esteemed it so highly, that he refused most extravagant offers for it by European connoisseurs. At his sale, after his death, the veritable curiosity was obtained at a very low price by the present possessor, but it is nevertheless a work worthy of the admiration of all artists and true connoisseurs.

In fact, can any thing be more interesting to the enlightened class of judges in art, (unfortunately so limited,) than to follow such a study as the development of the ideas conceived by the genius of the great painter for the creation of such a chef-d'œuvre?

- 210—*A. Durn.* St. Jerome.
- 211—*J. Momper.* Landscape and Figures.
- 212—*J. Momper.* do do
- 213—*Unknown.* Figures and Cattle.
- 214—Fishermen.
- 215—Italian Portrait.
- 216—The Communion.
- 217—Mythological.
- 218—Jupiter and Juno.
- 219—Portrait of Lorenzo Medicis
- 220—Academical Figure.
- 221—Virgin Mary.
- 222—Birth of Christ.
- 223—Mother and Child.
- 224—The Annunciation.
- 225—The Holy Family
- 226—Mother and Child
- 227—The Holy Ghost
- 228—A Saint
- 229—A Saint
- 230—Mother, Child and Saints
- 231—A Saint
- 232—Vulcan's Forge
- 233—Death of the Duke of Orleans
- 234—An Old Man
- 235—Portrait of an Artist
- 236—Marriage of St. Catharine, a spirited sketch by Lafarge
- 237—Adoration of the Virgin and Child
- 238—The Annunciation. by an old Italian Master
- 239—*Guido Reni.* Sleep of the Infant Saviour

The only real Guido in this country—from the collection of Sanquinetti—transferred on canvas by Andley; one of the most valuable pieces of this collection.

- 240—*Peter Molyn*—Figures of Vanderwelde.

This picture is an excellent example of the abilities of this justly celebrated painter; you cannot stand before it without being affected as it were with a love of nature, and nature's god, we become a part of the scene before us, its coolness, its quiet, its sunshine and breath for a moment the same ambient air, it is full of that rural repose which falls like balm upon the fancy.—The figures by Vanderwelde, are painted in the most masterly style, and is on panel and backed with the utmost care.

- 241—*Michael Angelo, Amerigi Da Caravaggio.* a grand painting of Still Life
This picture is painted with all his skill, and of most powerful effect.



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